English 119: Myth and Literature (17287)
Cross-listed with Classics
Cynthia Jones
T TH 10:00-11:15am

A study of classical myth which includes readings from Greek and Roman mythology, the epic poetry of Homer, Hesiod, Ovid and Vergil; including analysis of selected myth and representations in literature, art and music. The course also offers a study of contemporary definitions and approaches to myth in conjunction with mythical themes and archetypes in contemporary mediums.

English 120: Literary Monstrosities (17310)
Zachary Hoskins
Online
Second Eight-Week Session

This course explores representations of monsters in literature. Students are introduced to different ways of thinking about monstrosities from a range of cultural and historical perspectives, as well through a variety of materials in order to approach this question from an interdisciplinary perspective.

English 126: Popular Literature (17330)
Stephen Dilks
Online

"Popular Literature" focuses on texts that have achieved "bestseller" status in the Anglo-American marketplace. During our eight-week online class we will work with Mary Shelley's Frankenstein (1816), Bram Stoker's Dracula (1897), George Orwell's 1984 (1949), Anne Frank's The Diary of Anne Frank (1951), Stephen King's The Running Man (1982), J K Rowling's Harry Potter and the Sorceror's Stone (1997), Alan Moore's V for Vendetta (2008), and Banksy's Wall and Piece (2006).
We will read the books AND watch film versions for each text except Frank and King. For Banksy we will watch a parodic documentary, Exit Through the Gift Shop (2010). Our goal is to explore ways in which each of these works is "popular." We will examine how each is packaged and "sold," thinking about relationships between art and commerce, focusing on the literary marketplace and the professional business of authorship. We will situate each text in its historical and sociopolitical contexts and will develop strategies of reading and re-reading designed to produce text-based critical interpretations.
English 130: Introduction to Human Language (17837)
Thomas Stroik
M W F 11:00-11:50

This course will introduce students to the study of human language. In this course, students will investigate what we know about the evolution of human language, as well as what we know about the structure and use of language (i.e., the sounds, words, phrases/sentences, and meanings expressible in human language). We will approach our investigation of language from a historico-sociological perspective by studying the various cultural and social factors that contribute to language development and diversity; and we will also examine how we come to “know” language by studying what biological resources are responsible for human language and how these resources are triggered. Finally, we will use our understanding of language to investigate human creativity in the literary arts.

This course will be taught at the Discourse I level. This means that students must have taken, or be currently taking, Discourse I; and it means that all assignments and the evaluation of assignments align with the Student Learning Outcomes of Discourse I, emphasizing critical thinking and scientific reasoning skills.

English 214: Introduction to Fiction (14459)
Craig Workman
First Eight-Week Session
Online

According to some, American fiction as we knew it in the twentieth century is on its last leg. To others, American fiction has already died. In this course, we will beg to differ with those sentiments. It seems important, then, to ask questions: What is American fiction today? Who or what counts and why? In this class, we will compare so-called indigenous American writers and first and second-generation American immigrant writers. In so doing, we will expose the idea of home, the sense of place and the reconstruction of identity in American fiction. Moreover, we will consider the following:

- What is at the heart of American fiction? How do we define it?
- Who—if anyone—has more of a right to tell their story? What type of protagonist (man, woman, native-born, immigrant, white, Latino/a, African-American, Asian-American, etc.) is the best representative? Is this ascertainable?
- Why do we speak so often of “The American Experience”? How can we determine what that experience is?
- How do certain ethnicities, gender, regional groups or subcultures in American Fiction function within this country? Do they seem to possess more or less agency or have more or less right to “the American Experience”?
- Why or how does American fiction today comment upon, embrace or otherwise embody the various spaces (physical or figurative) that define America?
- How does an author make us feel as if we were there with the protagonist in a physical place? How long must an author have lived in a location before they can truly write it vividly? What about places an author creates; that is, a place that never existed in
the first place? What might this suggest about place?

● How, if at all, is American fiction the expression of a certain identity, gender or ethnicity?

● If an author comes to America and creates fiction recounting the land of one’s birth, is it American fiction or something else?

We will attempt to field these and many other questions throughout the course of the semester, primarily through 20th and 21st Century American fiction, and see what we can make of them. We will see these ideas made manifest in many forms, including the short story, the novella, the novel and—briefly—film. As with any really interesting questions, we’ll undoubtedly come up with many ideas that deserve our consideration. Through different types of discussions, group work and assignments (more on that later), you’ll each have ample time and space to work these things through. We will begin generally, focusing both on well-known immigrant and native-born writers as well as lesser-known authors. However, as the U.S. is currently focusing heavily on immigration issues, we will—as the semester progresses—focus more and more on paralleling immigrant with native-born writers in an effort to see if we can decipher just what all the fuss is about.

English 214: Introduction to Fiction (12354)
Christie Hodgen
Second Eight-Week Session
Online

This online section of English 214 will follow the development of the literary short story from the mid-nineteenth century to the present day, covering a range of authors including Nikolai Gogol, Leo Tolstoy, Anton Chekhov, James Joyce, William Faulkner, Ernest Hemingway, Flannery O’Connor, John Cheever, James Baldwin, Lorrie Moore, Sherman Alexie, and Jhumpa Lahiri. By studying the basic elements of fiction – plot, character, setting, point of view, style, theme, etc. – we will come to understand how stories work – how the effects of narrative are created and constructed. By the end of the course we will not only have read a wide selection of the most significant works in the history of the short story, we will also have honed our ability to understand, analyze, discuss, and write about literature – to respond to works of art in both critical and creative ways. Coursework will include written responses to all of our readings, weekly participation in our Blackboard discussions, and two papers.


English 215: Introduction to Poetry (12355)
Hadara Bar-Nadav
Online
First Eight-Week Session

A way to allow people to feel the meeting of their consciousness and the world, to feel the full value of the meanings of emotions and ideas in their relations with
each other, and to understand, in the glimpse of a moment, the freshness of things and their possibilities . . . There is an art which gives us that way; and it is, in our society, an outcast art.—Muriel Rukeyser, The Life of Poetry

This Introduction to Poetry course will help you become active and analytical readers of poetry and, by extension, of life. Following are some questions we will consider in this course: What is your definition of poetry? How does it differ from other forms of writing? What influences have shaped your definition? What does poetry require of its readers? How do your beliefs, values, and personal experiences affect the way you interpret what you read? What role does reading play in your life?

As an introductory course, we will develop strategies for reading poetry, learn to recognize technical elements (ie, poetic devices, verse forms, etc.), and study a range of poetry from across centuries and continents. Course texts will include an anthology and an individual collection of poetry.

Requirements include rigorous reading of course texts, regular discussion board posts, peer response posts, and a final research paper, as well as curiosity and imagination.

**English 216: The Craft of Creative Writing (16190)**
Michelle Boisseau
T TH 1:00-2:15pm

“Writing is an extreme form of happiness,” Tom Paulin

This general education course introduces students to the key techniques that writers of imaginative literature use. Through a variety of exercises in poetic and narrative craft, students will develop skills in writing and reading multiple genres, and in practicing the art of revision to create substantial, polished works of poetry and prose. The texts will include Janet Burroway, *Imaginative Literature: The Elements of Craft*, 2nd ed.

**English 270: Writing Tutor Training Seminar (16536)**
Thomas Ferrel
W 5:30-8:15pm

This course covers the basics of serving as a tutor for writers. Students acquire hands-on experience in consulting with writers at all stages of the writing process, including invention work, drafting, revising, documenting, and editing. Students will also become conversant in theories of peer tutoring and research on writing centers.

**English 285: Ancient Mediterranean World Anchor II (16163)**
Cross-listed with Classics
Cynthia Jones and Elipda Scott
T TH 1:00-2:15pm

This course examines the history, literature, and culture of Ancient Greece and Rome in the context of the Mediterranean world, from its origins until the Barbarian invasions. Students will read poetry, philosophy, history, rhetoric, and letters from primary text sources and they will study material evidence such as architecture, graffiti, and physical objects as representative survivals of these cultures.
English 301WI: Writing and the Academy (15910, 15995, 16749, 16750, 17015)
Elizabeth Tascio
Online

This course examines social and ethical issues raised by academic reading and writing. While some attention is paid to the formal aspects of academic prose within specific disciplines, the main emphasis of the course is on the cultural consequences of the different ways that academic knowledge is created and taught. In addition to studying the language and structure of academic reading and writing, the course explores the various rhetorics of the academy in terms of a broad range of subjects including economics, gender, education, history, and myth. This course satisfies the junior-level writing requirement and counts towards the writing minor.

English 304WI: Workplace Writing (17324)
Katie Kline
Online

This online, writing intensive course focuses on the rhetorical principles of workplace communication, providing students with opportunities to analyze complex rhetorical situations, to study various workplace genres, and to compose texts that meet the needs of diverse stakeholders.

The goal of this course is to help you develop strategies for becoming effective communicators in workplace environments. We will study the rhetorical principles of effective professional writing: how do the audience and purpose shape the information and design of texts? what ethical and social issues must be navigated in even the most mundane writing tasks? We will also practice applying those principles to a variety of workplace genres, including resumes, memos, reports and collaborative projects. You will learn how to successfully apply for a job and create the documents needed to submit to potential employers. You will also learn strategies for responding to and editing documents created by your peers.

As in most workplace environments, this class requires collaboration. You will work with other students as you provide feedback on each other’s writing, work in teams to accomplish set goals, and create collaboratively written documents. The online nature of the course will deepen your knowledge of how to communicate effectively through written texts.

English 305WI: Theory and Practice of Composition (17792)
Dan Mahala
T TH 2:30-3:45pm

This course will examine the development of the field of rhetoric and composition over the last two decades with the aim of both introducing students to major debates in the field, and developing a body of useful knowledge about writing and literacy that can help students develop as writers. The course will also include a service-learning component, which will require students to participate with local literacy education organizations for about 10 hours during the course of the semester. This service-learning work will be the
basis of a significant part of our inquiry. This course is excellent preparation for those students who are interested in literacy teaching or tutoring, and who wish to develop a practical and theoretical understanding of literacy pedagogies.

Texts:

pdfs of important articles

**English 311: American Literature I (12361)**
John Barton
MWF 11:00-11:15am

This course surveys U.S. literatures from the colonial period to just before the Civil War. It begins with Cabeza de Vaca’s *Relación*, a narrative of Spanish contact with the “New World,” and concludes with the poetry of Whitman and Dickinson, major precursors of the modernist movement. The course will cover a wide range of important literary works from many different genres and examine them in relation to the cultural and historical contexts within which they were produced. In our exploration of American literature before the Civil War we will give special attention to questions about race and gender.

**English 311: American Literature I (17789)**
Benjamin Moats
Online

Early North Americans recorded their experiences, defined their identities, constructed their communities, and negotiated differences of gender, race, and class through a variety of narrative forms. In this survey of the literatures of the United States from the colonial period to the mid-nineteenth century, we will explore these agendas by reading and discussing myths, exploration accounts, autobiographies, poetry, essays, short stories, and a novel by narrators including Native Americans, Benjamin Franklin, Thomas Jefferson, Nathaniel Hawthorne, Walt Whitman, and Harriet Beecher Stowe. Assignments will include weekly Discussion Board postings; blogs and responses about *Uncle Tom's Cabin*; and team wikis that represent literary themes suggested by our readings.

**English 312: Beginning Creative Writing: Fiction (12362)**
Michael Pritchett
Online

Emphasis in this course is on learning fiction-writing craft techniques and writing, reading and discussing stories and short novels. The course will teach you to begin thinking like a fiction writer when you are reading and writing fiction and will equip you for more advanced work using the craft of fiction writing. Writing assignments are designed to aid in the understanding of craft and how a fiction-writer thinks when reading, writing or preparing to write. By studying the basic elements of fiction craft – situation, character, setting, point of view, style, etc. – we will come to understand how to use these elements to create desired effects in the stories we write. By the end of the
course we will not only have read a wide selection of significant works of fiction, we will also have honed our ability to understand, analyze, discuss, and write about fiction—to respond to works of fiction in both creative and critical ways. Coursework will include twice-weekly responses to the reading and other students' stories (two stories each) and a final portfolio.

**English 315: Creative Writing Poetry (17311)**
Michelle Boisseau  
T TH 4:00-5:15pm

“I expect hang gliding must be like poetry. Once you get used to it, you can't imagine not wanting the scare of it. But it's more serious than hang gliding. Poetry is the safest known mode of human risk. You risk only staying alive.” –William Meredith

This is a class in the serious poem of writing poems. From the tentative squiggles of the first draft, through a poem’s arrival into art in revision, this class guides students through the process of writing poems. We will read closely a wide range of contemporary poetry, coming to appreciate how it is composed, structured, and revised so that you can develop skills in deploying poetic technique as you simultaneously develop skills in evaluating the poems of others and your own so as to discover revision strategies. Students will create a portfolio of polished, revised poems for their final project.

**English 316WI: Creative Nonfiction: The Literature of Social Engagement (17329)**
Whitney Terrell  
MWF 1:00-1:50pm

There has been a long and impressive history of socially engaged nonfiction in American letters. Henry David Thoreau went to jail to protest the Mexican American war and slavery and his essay, “On Civil Disobedience,” was read by Martin Luther King, Jr., who wrote his own famed “Letter from Birmingham Jail.” Washington Post reporters, Woodward and Bernstein, became cultural heroes for their exposure of President Nixon’s crimes. Rachel Carson, the author of *Silent Spring*, sparked a movement to ban the use of DDT and helped start the environmental movement in America.

This course is designed to introduce students to the study and crafting of creative nonfiction, with a focus on writing that addresses significant social or political issues. As we’ll discover through our reading, writers have used many different forms of nonfiction to voice their social concerns. Social critique can come in the guise of the personal essay (Ralph Ellison’s “The Little Man at Chehaw Station”), the researched magazine piece (John McPhee’s “Atchafalaya”), the first-person expose (Barbara Ehrenrich’s *Nickel and Dimed*) or autobiography (Edmund White’s *City Boy*). Together we will explore – and practice – the many different varieties of this diverse tradition. What constitutes “socially engaged” writing? What strategies have writers used to raise awareness of issues that they consider to be important? How have they managed to balance artistic concerns with their desire to “make a point”? Some authors approach their issues through polemic (Thomas Frank’s *What’s the Matter With Kansas?*) while others have written pieces that aren’t overtly political and yet, nevertheless, make important social and historical
assertions (Joan Didion’s _Where I Was From_). What strategy works best for you? What issues do you care enough to write about?

**English 317: British Literature Survey I (15058)**  
**Jennifer Frangos**  
**TH 10:00-11:15am**

This course will serve as an introduction to literature in English from the Middle Ages to the end of the eighteenth century, with an emphasis on reading these texts in their social and cultural contexts. We will look at major and minor texts and writers, a wide variety of literary genres, and a range of supplementary materials (political treatises, scientific writing, art and music, fashion, maps, popular entertainments, and so forth). As we read and discuss, we will consider questions such as: How is a text created by a culture and how does it in turn help to create that culture? What problems, tensions, and issues does the literature seem to be working out for the culture? What issues seem important to literary texts, what issues seem unimportant, and why? Who has power in the culture, who is resisting or perpetuating that power structure, and how does literature (or a given literary text) reveal, perpetuate, resist, or re-imagine the culture’s power structure? Be prepared to do **a lot** of reading: we will be covering more than 1000 years of literary and cultural history. Very often, you will read far more than we are able to discuss in a given class period. Because much of the reading for this semester deals with language, culture, and experiences very different from our own, you should plan to read each text or selection more than once, and work on the ability to read critically and thoroughly and in context, rather than simply for plot.  
Required course work will include regular attendance and participation, response papers and/or reading quizzes, one close reading essay, one poetry recitation, and three exams.

**English 321: American Literature II (12364)**  
**Dan Mahala**  
**T TH 11:30-12:45pm**

This course is a survey of American literature from 1865 to the present. Obviously, it is impossible to cover such a large span of time, and such a huge geographical expanse as the US in the short time frame of one semester. Hence, we will focus our attention on a limited number of themes. In particular, we will examine how literary texts participate in the larger public discourse of society. How have literary texts reflected, enacted, and perhaps sometimes even tried to reconstruct or redress social inequality in US history? What significance did literary writing have in the public discourse of US society in the past? How has the recent development of visual and digital technologies of storytelling affected the roles that traditional literary genres might play in US public discourse in the future?  
I will argue that one of the ways we can examine different axes of inequality in US society - nationality, wealth, race, gender, sexuality, and so on - is to consider the texts we read rhetorically. How do texts perform particular kinds of “cultural work” (Tompkins), acting on the beliefs and assumptions of different audiences, or enacting the writer’s own predilections and presumptions about race, gender, class or sexual relations,
or about what it means to be “American” at different times in history? How are the aesthetics of the text related to its genre, and to audience expectations of the rhetorical intentions and effects in play in that particular genre? These questions define one angle of questioning, but I will also invite you to fashion your own relationships to the texts we read.

Required Texts:
Films and/or a novel from the period (to be announced), as well as a few critical texts, may also serve as course readings.

**English 321: American Literature II (17790, 17835)**
Anthony Shiu
Online

In this online class, we will read, discuss, and examine a wide range of American literature from the Civil War to the present. While studying the major movements and authors of this period, we’ll also spend time studying a wide variety of genres and forms: poetry, short stories, essays, autobiographical writing, novels, and film. We’ll examine how writers, producers, directors, and everyday people have imagined America in terms of its present and its possible futures by focusing on issues concerning identity, society, history, and politics. Our main text will be the *Heath Anthology of American Literature, Concise Edition* (ISBN 0618256636), and we will also watch Charlie Chaplin’s film *Modern Times* and read John Okada’s incendiary post-WWII novel *No-No Boy* (ISBN 0295955252).

**English 323: Shakespeare (12365)**
Laurie Ellinghausen
Online

Why do the poetry and plays of William Shakespeare remain so popular and influential nearly 400 years after his death? These writings contain nearly limitless potential for interpretation, debate, and creative imagining, as scholars and artists from Shakespeare’s lifetime to our own will readily attest. This course presents an opportunity for undergraduates to delve into Shakespeare’s works, their historical and literary contexts, and their impact on modern culture. In our class sessions, we will examine Shakespeare from a variety of angles, including language use, source study, historical context, visual art, and film. We will cover plays from each of the four genres (comedy, history, tragedy, and romance) as well as a selection of sonnets. Due to the fundamentally collaborative nature of Shakespeare’s art, active participation will be expected of all students.
English 323: Shakespearean Drama (17326)
Joan Dean
T TH 8:30-9:45am

This is a general introduction to ten representative plays by Shakespeare. There will be two examinations, each of which will contribute about 25% to your course grade and two out-of-class writing assignments. The first is a précis: a three to four page analysis of a critical work due in mid-September (the specific date will be announced). The second is a six to eight page analytical paper due in late November. The précis will contribute 15% to your grade; the analytical paper will contribute about 30%.

Class attendance is required.

Tentative reading list:
Histories: Richard III, Richard II, and Henry V.
Tragedies: Hamlet, King Lear, and Macbeth.
Romance: The Tempest.

English 327: Introduction to British Literature II (12366)
Stephen Dilks
M W 4:00-5:15pm

This course covers the period between leading up to the Act of Union of 1800 (which created the “United Kingdom of England, Scotland, Wales, and Ireland”) and the period that includes the process of Devolution (which has begun to decentralize power, emphasizing regionalism over a central national identity).

While many of the texts we will explore have achieved canonical status, helping define literature and the profession of writing, most were subversive, radical, revolutionary in their own time: we will examine how, since the end of the eighteenth century, British and Irish literary artists have celebrated counter-culture, deliberately rubbing against the grain of traditional and familiar models of understanding.

Throughout the course we will use biographical, cultural, historical, political, and other contexts as frameworks for detailed text-based analysis. Primary authors we will study in Spring 2015 include Mary Wollstonecraft, Maria Edgeworth, William Wordsworth, Percy Shelley, Mary Prince, Charles Darwin, E. B. Browning, Alfred Tennyson, W B Yeats, James Joyce, Virginia Woolf, Samuel Beckett, Jeanette Winterson, and Hanif Kureishi.

If you participate fully in the course, you will become familiar with a number of important authors and texts written since 1790. By the end of the semester you will be able to offer complex definitions of British Romanticism, Victorianism, Modernism, and Postmodernism: in addition to being familiar with representative texts from each of these general literary periods, you will be able to read these texts as historical and cultural artifacts. You will learn to engage in complex interpretation, active cultural critique, and the analysis of discourse conventions.
English 330: History of the English Language (14395)
Thomas Stroik
MWF 1:00-1:50pm

English 330 will study the historical origins and the social development of the English language. In this course, we will investigate the many linguistic and sociological pressures that have come together to create the historical forms of “English.” Although we will focus on the lexical, phonological, and morphological changes in English from its Indo-European roots to its present-day forms, we will also briefly look at some of syntactic and semantic changes. Our study of the English language will include a close examination of contemporary dialects of American English, with particular emphasis on African-American Vernacular English.

English 331: African American Literature I (15752)
Nicole Higgins
MWF 12:00-12:50pm

This course surveys African American literature from its beginnings to the Harlem Renaissance. We’ll examine a range of texts—including slave narratives, poems, autobiographies, novels, and songs—with specific attention to how these texts situate African American consciousness and experience historically and culturally within the larger American narrative. Additionally, we will consider how these texts lend themselves to the development of a specifically African American literary tradition.

English 342WI: Women & Rhetoric (15753)
Jane Greer
T TH 8:30-9:45am

Diaries, scrapbooks, letters, speeches, tracts, testimonials, essays, posters, videos, blogs—all intriguing textual genres that women have composed as they have pursued both public and private goals at different historical moments over the past two hundred years. English 342WI: Women & Rhetoric offers students the opportunity to study the rhetorical practices of women and their position(s) within the traditions of western rhetoric. More simply put, we’ll be studying how women have used language to get things done in the world.

As a writing-intensive course, English 342WI also aims to help students expand their own rhetorical repertoires as both writers and composers of digital media. Over the course of the semester, each student will draft and revise a rhetorical biography of a woman whom he/she feels should be included in the history of rhetoric. Students will have opportunities to explore how they might present their research both in traditional print formats as well as digital media formats.

In the past, students have chosen to study figures as diverse as Anna Wintour, editor of Vogue; Pat Summitt, legendary women’s basketball coach; Condoleezza Rice, former Secretary of State; Hallie Quinn Brown, educator and elocutionist at Wilberforce College; Victoria Woodhull, 19th-century advocate for Free Love; and Rachel Carson, environmental activist.
English 360: The Modern Novel (17325, 17758)  
Prerequisites: English 225 (or equivalent) or Discourse 200  
Crystal Gorham Doss  
Online  

A study of the 20th-century novel, American, British and Continental, with attention to the development of fiction during this century. This course deals with novelists principally active before 1930, such as Conrad, James Joyce, Kafka, Hemingway, Lawrence, Woolf, Mann, Fitzgerald, and others.” In this online class, students will participate in weekly discussion forums, develop a blog, and write an 8-12 page research essay.

English 367: Introduction to Latina/o Literature (17328)  
Norma Cantu  
T TH 11:30-12:45pm  

An introduction to the literary production by US Latinas/os, this course introduces students to writings by authors from various Latinidades (Chicana/Chicano, Puerto Rican, Chilean American, Cuban American, Dominican American, and Central American) in multiple genres, including poetry, fiction, drama, personal essay, blogs, and film. To get a sense of the diversity of literary and cultural production, we will read texts by writers like Loida Maritza Perez, Ana Castillo, Junot Diaz, and poets like Eduardo Corral, Deborah Paredez and José Martí. All in all, we will have fun while learning about the very diverse world of Latina/Latino Literature. There will be five short (2 pages) informal reflection papers and a final critical paper (8-10 pages) or project. In consultation with the professor, a student may choose to present a final project such as a web site, a poster presentation, or any alternative means of presenting research to an audience.

English 414: Milton (17322)  
Laurie Ellinghausen  
T TH 11:30-12:45pm  

what in me is dark  
Illumine, what is low raise and support;  
That to the height of this great argument  
I may assert eternal providence,  
And justify the ways of God to men.  
Paradise Lost, 1.22-6  

The above lines show that the Renaissance English poet John Milton was a poet of epic ambition, one who sought nothing less than to convey God’s intention for the world through his lines. Yet alongside his intense dedication to radical Protestant Christianity, he possessed the kind of supreme ego necessary to succeed in a competitive literary marketplace. Spiritual development and development as a writer went hand-in-hand for this author of the greatest epic poem in English, Paradise Lost. His life and work have much to teach students of literature and writing. Specifically, they demonstrate that creativity is not a matter of sudden “inspiration” or mere “talent,” but a matter of hard
work, intense self-scrutiny, and thoughtful, passionate engagement with the world. Despite (or perhaps because of) his very human imperfections, Milton presents a fascinating case study for all of us who struggle to write, study, and know. This course will center on *Paradise Lost*, leading up to it through Milton’s early poetry and his political prose. Careful reading and rigorous class discussion will be essential to success in the course, as the rewards of these difficult texts come in a very Miltonian way: through intense questioning and scrutiny. Both graduate and undergraduate students are welcome. This course satisfies distribution requirements for the Manuscript, Print Culture, and Editing undergraduate minor and MA emphasis.

**English 418: Nineteenth-Century American Literature (17314)**

*John Barton*

M W 4:00-5:15pm

**Crime Friction**

A Murder in a novel, though a very common occurrence, is usually a matter of a thousand very thrilling minutiae. In the hands of a score of our modern romancers, it is surprising what capital they make of it! How it runs through a score of chapters!—admits of a variety of details, descriptions, commentaries, and conjectures! Take any of the great raconteurs of the European world—not forgetting Dumas and Reynolds—and see what they will do with it! How they turn it over, and twist it about, as a sweet morsel under the tongue! In either of these hands, it becomes one of the most prolific sources of interest; which does not end with the knife or bludgeon stroke, or bullet-shot, but multiplies its relations the more it is conned, and will swallow up half the pages of an ordinary duodecimo.

--William Gilmore Simms, *Beauchampe; or the Kentucky Tragedy* (1842; revised 1856)

This course examines a range of now-famous or then-popular literary works that represent or respond to crime, especially murder. We will begin with a brief survey of the Puritan execution sermon, what one cultural historian has recently identified as the “origins of American popular culture” (Cohen *Pillars of Salt*). The course will then turn to its principal subject matter: crime novels and short stories written in the gothic, sentimental, sensational, and romantic traditions. Examining antebellum crime fiction will enable us to explore a variety of jurisprudential themes, such as questions about guilt and innocence; agency and responsibility; natural, divine, and positive law (as well as the relationships and hierarchies among them); equality (particularly in terms of gender and class); the meaning(s) and uses of “truth,” evidence, and interpretation; the concept of “justice”; the criminal justice system; theories of crime, punishment, and sovereign authority; and cultural constructions of murder and the murderer. Any one or combination of these themes would make a good topic for the final research paper. The course will also focus on questions concerning literary form and generic convention. We will, for instance, consider the ways in which criminal acts, like murder, give shape to American fiction and the extent to which capital trials, lawful executions, and other legal forms inform the structure of a literary work.
Course readings will come from authors such as Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Lydia Child, William Gilmore Simms, George Lippard, and George Thompson.

**English 432WI: Advanced Creative Writing: Prose (16207)**
Michael Pritchett  
M W 4:00-5:15pm

From Thought To Action: Advanced Story-Mapping For Writers  
This course is intended to take the writer deeper and farther along the path currently being pursued by literary writing. In this workshop class, we will advance beyond the “who” and the “what” of storytelling (“who” performs the action and “what” action they take) into the “whys” and “hows” of human life or a deeper exploration of why a person takes an action and how the story’s events will play out as a result. We’ll also discuss the evolution of the romantic, modern and post-modern sensibilities currently present in literary writing, and why it matters. We’ll talk about what may come next in the centuries-long decline of Romanticism and Modernism and the rise of Post-Modernism.

**English 435WI: Advanced Creative Writing: Poetry (16202)**
Dr. Hadara Bar-Nadav  
T TH 7:00-8:15pm

Advanced Creative Writing Poetry is designed to help you become active and analytical writers and readers of poetry and to develop an awareness of the current literary climate. We will focus on writing the poetic series, or sequence, which will lead to your own poetry submissions by the semester’s end.  
As a learning community, we will critically examine poetry by a variety of writers with attention to how poems are made and how our observations can inform our writing. Rigorous reading and discussion of poetry (which may include an anthology, individual collections of poetry, essays on craft, and literary journals) will help you to develop and strengthen analytic skills necessary for writing and revising your poetry. We will participate in workshop discussions, take literary risks, develop strategies for revision, and draw connections between our writing and reading lives. Authors studied may include Kevin Prufer, C.D. Wright, Natasha Tretheway, and others. Course requirements include engaged participation in the workshop, rigorous reading of course texts, reading responses, prepared poetry submissions, and a final portfolio of your poetry.

**English 439: Shakespeare and Film (17317)**
Joan Dean  
T TH 10:00-11:15am

This course has the prerequisite of English 323 (an undergraduate “single-author” Shakespeare class) and is open to only to juniors, seniors, and graduate students. Grounded in the close analysis of texts, this course examines film adaptations of Shakespeare's plays and will focus this semester on the tragedies. Grades for the class
will be determined by work with Shakespeare’s texts as well the specific films assigned; as far as possible half of your grade will derive from your work on the texts and half from your work with the films. Grade will be determined by in-class writing exercises, quizzes, papers, and exams. (In other words, don’t imagine you can get by just watching the movies.) Graduate students will be responsible for critical readings and additional requirements.

Films to be covered will likely include Loncraine’s *Richard III*, Fiennes’ *Coriolanus*, Mendes’ *Richard II*, and multiple versions of *Hamlet*, *Othello*, and/or *Macbeth*.

**English 441: Girls and Print Culture (17321)**  
Jane Greer  
**TH 5:30-8:45pm**

This course explores girls’ relationships with print culture in the U.S. since 1865. We will examine various representations of girlhood by adult women writers, explore texts (e.g., children’s books, conduct manuals, teen magazines) directed at girls, and study the writing of girls themselves. How have girls been shaped by American literature and culture? How do writers, publishers, educators, and tastemakers use the figure of “the girl” to further their own social agendas? How have girls responded to the opportunities available to them to read and write in both public and private arenas? Recovering and amplifying the voices of girls is an essential step in acknowledging the active roles they can play in shaping our culture through print.

Students enrolled in this course also will complete a primary/archival research project that focuses on the literacy life of a girl or girls. Students enrolled in this course for graduate credit will be expected to produce a more in-depth research project and do a formal class presentation.

**Tentative Reading List:**
- Alcott, Louisa May. *Little Women*
- Bonnin, Gertrude Simmons (Zitkala Sa). “Impressions of an Indian Girlhood”
- Brown, Rita Mae. *Rubyfruit Jungle*
- Cather, Willa. *My Ántonia*
- Cantu, Norma Elia. *Canícula*
- Finders, Margaret J. *Just Girls: Hidden Literacies and Life in Junior High.*
- Various school essays, poems, diaries, scrapbooks, yearbooks, and letters written by girls from 1865 to the present.

**English 449A: Editing & Publishing Internship in Literary Publishing (12367)**  
Robert Stewart  
**W 11:00-11:50am**

Students work a total of five to six hours per week (for three credits). Work schedule can fit any time from 9 a.m. to 5 p.m. M-F and should include weekly meeting time (above). One, Two, or Three Credit Options. Instructor: Robert Stewart, Editor-in-Chief, New Letters, BkMk Press, New Letters on the Air.

**New Letters:** Consent required: Send a one or two sentence description of academic
status and writing background to StewartR@umkc.edu.

Join the staff of an award-winning, national literary and art journal New Letters. New Letters has won a National Magazine Award, multiple Pushcart Prizes, an O. Henry Prize, many Best American awards.

Work with a literary magazine, book publisher, and national, literary radio series in one well-rounded internship. New Letters and its affiliate BkMk Press operate out of a somewhat charming house at 5101 Rockhill Road, with a genial, dedicated staff.

Duties: You would assist staff members with proofreading, manuscript logging and management, editorial evaluations (in fiction, poetry, nonfiction), clerical tasks, mailings, magazine subscription work, correspondence with authors, writing, research, and all other tasks as needed.

This is a position of responsibility; the applicants must be reliable, sensible, congenial and professional. If you have a good work ethic and want to learn about publishing, magazine management, art administration, broadcasting, event production, and writing, this is a good place for you. See “Internship” at www.newletters.org.

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**English 450: Chicana/ Latina Feminisms (17684)**
Norma Cantu
W 4:00-6:45pm

An organized course offering the opportunity for specialized study Chicana and Latina feminisms. Beginning with a historical approach the class delves into the roots of Chicana/Latina feminisms by exploring feminist writings dating back to the 17th century through to contemporary blogs and films.

**English 460: Stages Toward Freedom: African American Dramatic Traditions (16881)**
Cross-listed with Black Studies and Theater
Jacqueline Wood
T TH 2:30-3:45pm

Although a powerful force in the development of African American political, social, and literary tradition, African American drama is a genre that has not often enough been studied or given its due. In this course you will have the opportunity to explore the historical trajectory of African American dramatic tradition, looking at early stages of African American drama, its flowering during the Harlem Renaissance, how these early foundations provided inspiration for the vibrant moments of art in the civil rights period and how they provided for black drama’s current vital and continued growth. Because male and female playwrights were major contributors to the development of the genre, we will focus our attention on the works of black men and women playwrights and how they have been fundamental to the creation of an important African American literary tradition. This course is designed to provide you with an informed understanding of the history and development of the African American dramatic tradition through the prism of black playwrights’ theory and dramatic works.

Texts taught before in this course:

A Raisin in the Sun—Hansberry

for colored girls who have considered suicide when the rainbow is enuf—Shange

Colored Museum—Wolfe

Black Theater: Ritual Performance in the African Diaspora—Harrison

In One Act Adrienne Kennedy

Dutchman—Baraka

The America Play and Other Works Parks

English 475: Creative Nonfiction (15755)
Whitney Terrell
MW 5:30-6:45pm

This workshop-based course is devoted to the study and crafting of creative nonfiction. It is designed for graduate students in the MFA in Creative Writing and Media Arts and for upper level undergraduate Creative Writing majors. We will focus on completing and publishing long-form literary nonfiction and learning about the current nonfiction market. To that end, we will read some of the best contemporary practitioners of the form: Rebecca Skloot, Peter Hessler, Joan Didion, Thomas Frank and Susan Orlean. We will also study the magazines that publish the best nonfiction writing of today — The New Yorker, Harper’s, The Atlantic, The New York Times Magazine, Wired, Longform.org, Mother Jones, Slate — as well as local markets like The Kansas City Star, The Pitch and The Missouri Review. I will invite several working nonfiction writers to class to talk about their craft, where they sell their stories, and how they write their pitches.

The goal is to improve your craft and teach you how to conceive, report, write and pitch creative nonfiction in today’s market.

The class will cover the five basic literary nonfiction forms: the personal essay, the polemic, the researched magazine piece, the 3rd person “literary nonfiction” piece and the memoir. I’ll ask each student to write two 3,500-word essays, or one long 7,000-word essay during the semester. We’ll study how to research these essays, how to do interviews, how frame an argument, and how to support your positions in an artistic way. How do you dramatize an argument? How do you create narratives that dramatize an otherwise abstract issue? How do you choose subjects who will embody your points? How do you handle people with opposing view to your own? How do you make personal experience reflect larger issues? We’ll also discuss what to do with these essays once you’ve written them. Every student will be required to choose a magazine or journal where they hope to publish one of their essays and write a pitch to that publication, describing it. I will teach you how to write these pitches as part of the class.
Classics

Classics 119: Myth and Literature (17286)
Cross-Listed with English
Cynthia Jones
T TH 10:00-11:15am

A study of classical myth which includes readings from Greek and Roman mythology, the epic poetry of Homer, Hesiod, Ovid and Vergil; including analysis of selected myth and representations in literature, art and music. The course also offers a study of contemporary definitions and approaches to myth in conjunction with mythical themes and archetypes in contemporary mediums.

Classics 210: Foundations of Ancient World Literature I (17288, 17761)
Elpida Scott
Online

This course studies ancient world literature such as the epics of Homer and Virgil, histories such as Herodotus, Thucydides, and Livy, and philosophy such as Plato, Aristotle, and Cicero. The course also considers ancient creation epics such as the Hesiod’s Works and Days, the Metamorphosis of Ovid, and the Indian epic Mahabharata.

Classics 469: Archaeology and Biblical History (17291)
Cynthia Jones
W 5:30-8:15pm

This course explores the relationship of the biblical world from the historical/archaeological perspective. In other words, we will study the intersection between Ancient Near Eastern History and archaeology, with a focus on the problematic definition of ‘Biblical Archaeology’ itself. We will address the schools of thought revolving around ‘Biblical Archaeology, conservative, minimalist, post-modernists, and centrists theories. In addition, we will learn in detail the history and methodologies of field archaeology to facilitate an understanding just how precise the discipline of biblical archaeology has become.

Classics 285: Ancient Mediterranean World Anchor II (16162)
Cross-Listed with English
Prerequisites: Anchor I, Discourse 100
Co-Requisites: Discourse 200
Cynthia Jones and Elpida Scott
T TH 1:00-2:15pm

This course examines the history, literature, and culture of Ancient Greece and Rome in the context of the Mediterranean world, from its origins until the Barbarian invasions. Students will read poetry, philosophy, history, rhetoric, and letters from primary text
sources and they will study material evidence such as architecture, graffiti, and physical objects as representative survivals of these cultures

Greek

Greek 110: Elementary Ancient Greek I (16171, 17763)
Jeffery Rydberg-Cox
Online

Greek 120: Elementary Ancient Greek II (15052)
Jeffery Rydberg-Cox
Online

Greek 211: Intermediate Ancient Greek I (16172)
Jeffery Rydberg-Cox
Online

Greek 110, Greek 120, Greek 211: In this course sequence, you will study the Ancient Greek Language and prepare to read works in the original language by ancient authors including Homer, Herodotus, Sophocles, Xenophon, Plato, and the New Testament. All three courses are taught online using Blackboard and the textbook found at http://daedalus.umkc.edu/FirstGreekBook These courses fulfill the Language/Linguistics/Rhetoric requirement for the Classical, Medieval and Early Modern Literature track. You can take Greek 110 even if you don’t plan to complete the entire three course sequence.

Latin

Latin 110: Elementary Latin I (17297, 17759)
Elpida Scott
Online

Latin 120: Elementary Latin II (12597, 17298)
Elpida Scott
Online

Latin 211: Second Year Latin Readings I (17299)
Elpida Scott
Online

Latin 110, Latin 120, Latin 211: In this course sequence, you will study the Classical Latin Language and prepare to read works in the original language by ancient authors including Livy, Ovid, Vergil, and Cicero. All three courses are taught online using Blackboard. These courses fulfill the Language/Linguistics/Rhetoric requirement for the Classical, Medieval and Early Modern Literature track. You can take Latin 110 even if
you don’t plan to complete the entire three course sequence. The Elementary Latin II course is a continuation of Elementary Latin I. In this course, the first-year Latin grammar textbook will be completed and students will read a graded, Latin reader. Completion of the first-year Latin coursework will provide the students with the fundamentals of Latin grammar, morphology, and basic grammar in preparation for the second year reading course.